



FALL 1990 PROGRAM GUIDE

From the Desk of the General Manager

Dor Koch

Welcome to the Fall 1990 issue of the WRUW Program Guide. This issue features a diverse spread of articles ranging from Folk and Polka music reviews to anti-censorship. So, check it out!

The 1990 WRUW telethon was a huge success. Thanks to all of you listeners who have supported us in improving WRUW. Where did all of your telethon dollars go? Wade Tolleson, our Music Director, increased our Compact Disc Library so much we are having trouble finding space for new CD's. Our Tenth Annual Studio-A-Rama pulled in around 4000 people. To celebrate the tenth anniversary of Studio-A-Rama, WRUW held a Folk and International Festival in August

which attracted many listeners as well. We hope to make this an annual event. Recently, the Tech department purchased a new Remote Control Transmitter for the Air Studio which will make recording transmitter readings easier and faster. Finally, research on purchasing a new Air Studio master console is underway to replace the outdated one we currently have.

How does a student become a programmer here at WRUW?

A comprehensive semester long training session is required by each prospective programmer. These assistant programmers (APs) are each assigned to a programmer to receive hands-on experience. This is where the APs learn how to control the Air console, fill out the Transmitter and Program logs, and what to do in the event of a national, state, or local emergency. The APs attend the programmer's show every week and work up to having a half-hour of air time near the end of the semester.

Assistant programmers must attend at least eight departmental seminars which are given by various programmers. The seminars include three production work sessions which

teach the APs how to create, edit, and produce promotional or public service announcement tapes, called "carts".

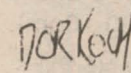
The little lambs (APs) must then tape one of their half-hour shows for review by the Training Director. They must also produce a cart of their own. This step is repeated until both are satisfactory.

After studying the station's Operations Manual, the assistant programmers take a written examination covering station policy and Federal Communications Commission (FCC) regulations. If they pass, they may apply for a broadcast license from the FCC. They then are ready for a show the following semester. The training is over officially, but the new programmer is given the

huge responsibility of creating a show and forever keeping an open ear to pull in new music.

In closing, I'd like to stress that WRUW survives because of **you**, the listener. Fill out the survey in this guide. Let us know how well you can pick up our signal. We need your input, so please call in or write your requests, suggestions, likes, and dislikes.

Sincerely,



Dor Koch
General Manager

Remembering John Cremer

Don Alan Rassler
General Manager, 1965

When I took over WRAR-AM in 1965, the station was closed, inoperative and staffless. As a student employee of CWRU's (at that time Western Reserve University's) audio visual staff, Mr. Cremer was my superior. Because of his technical knowledge and interest and also because of his interest in the quality of student lives, and student welfare in general, I went to Mr. Cremer and asked him whether he would help us re-open the radio station and help with every aspect of running the station, including the process of obtaining approval for an FM conversion and the FM conversion itself. At that time, Mr. Cremer was not a faculty member, but rather a service employee of the University.

Mr. Cremer checked with the powers that were at the time and indicated that while he would be willing to devote his time to help with the students, such help would have to be unofficial as he was not a faculty member. Little did I realize at that time how well Mr. Cremer understood that mammoth amount of time and the enormous

amount of emotional strain he was committing to; nor did I realize the uncomfortable situation I had placed him in by making such a request. Mr. Cremer did help us immediately. He was one of the few essential sine qua nons -- without which nothings.

Fortunately sane heads prevailed and not only did the station reactivate, enjoy a large staff, but ultimately prevailed to secure Administration and the Board of Trustees approval to expand its operation and convert to FM.

Mr. Cremer invested much unpaid time. He was not only unrecognized and unapplauded, but, placed in an untenable situation. As I now realize, Administration and faculty members are oft times very protective of their "turf" and many were overwhelmed by Mr. Cremer's involvement because he was not a faculty member. The bottom line is that the administration and Board of Trustees did not want an FM and/or expanded AM station, let alone one being urged forward by a non-faculty member. Fortunately, when the station did convert to FM, Mr. Cremer not only was recognized as the faculty advisor, but was on the

faculty (adjunct, I believe) taught courses, etc.

As much as I can laud John Cremer for his involvement in the station, I can only exceed those praises for his caring, humanitarian actions. When I first met Mr. Cremer (several years prior to the time discussed above) I realized that I had absolutely fundamental decisions to reach in my philosophy of life, interactions with other people, self image, and direction of my life's course. My Curriculum

Vitae was absolutely changed by Mr. Cremer's caring, compassionate, wise, and patient discussions. When I asked of him his help in answering ultimately unanswerable questions, (by a 3rd party) he directed and guided me towards obtaining whatever answers were available from myself in a kind and sage fashion. For this, I am ever

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WRUW-FM 91.1 Executive Staff

General Manager	Dor Koch
Program Director	April Swieconeck
Asst. Program Director	Steve Hunder
Music Director	Wade Tolleson
Public Affairs Director	David Caban
Technical Director	Chuck Poulton
Traffic Director	Harold Henderson
Business Manager	David Hill
Underwriting Director	Brian Davis
Production Director	Joe Riznar
Training Director	Jen Sedwick
Public Service Director	Neal Filsinger
Concert Promotions	Vicki Korosi
Press Relations Director	Seth I. Rich
Alumni Director	Dave Newman-Wilson
Station Advisor	P.G. Lind
Chief Engineer	Phil Way
Technical Staff	Kevin Nose
	Jerry Szoka
	Eric Richardson

WRUW-FM is the student-run radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, OH 44106. Our phone number is (216) 368-2208.

How to Find Recorded Folk Music

Gretchen Wilson

Let's presume you're a faithful listener to "When the Roses Bloom Again" (Thursdays, 7:30-10pm), "Paramedia and Other Parking Places" (Fridays, 7-9am), "Diversified, Inc." (Saturdays, 6-10am), "Finnegan's Wake" (Saturdays, 10-11am), and "Roll Away the Dew" (Saturdays, 11am-2pm); is this the only way you can get folk music in your life? Not really. What we hope to do by playing all this music is to keep you entertained, but also to encourage you to seek out and buy the recordings.

You may not realize that most of the recordings you'll find at most record stores are from the major

distributors. Those record stores don't find enough profit in carrying recordings on smaller labels, therefore you're going to have to look harder and be persistent. Cleveland has a "folk music shop," Goose Acres, at 2179 Cornell Road in University Circle, which carries recordings of artists on small labels as well as on major labels. Wax Stacks at 2254 Lee Road (and 7529 Mentor Avenue in Mentor) also carries smaller labels; their emphasis, though, is on CDs, so their LP selection is smaller than some folk stores'. Tower City Records at Tower City Center has a surprising collection of country and folk music, perhaps because they are part of a national chain. The Record Exchange (at various locations throughout Cleveland and Cuyahoga County) and My Generation (25947 Detroit in Westlake) complete the short list of where to find hard-to-find folk music.

Another way to find the recordings which in some ways require more effort is to either order them yourself or to ask a record store to order for you. Beware of asking a "mainstream" store to order a small label recording for you, however. Years

ago, I asked a store several times over the period of six (or more) months to order a Guy Van Duser recording from Rounder Records. I finally gave up and obtained the recording when I saw Guy Van Duser and Billy Novick in Minneapolis two years later. In many ways, it's easier to deal with the record companies directly and many of them encourage you to do this. Green Linnet, for instance, puts a postcard in every recording so the listener can obtain a catalog. Following this article is a short list of companies and their addresses.

Remember, if you hear something on WRUW that you would like to purchase, call the station at 368-2208. We will give you as much information on how to find the recording and help as we possibly can.

Fast Folk Musical Magazine
P.O. Box 938, Village Station, New York, NY 10014, 212/885-1556.

Rounder Records (includes Philo, Verrick, Smithsonian) One Camp Street, Cambridge, MA 02140

Sugarhill P.O. Box 4040, Duke Station, Durham, N.C. 27706

Green Linnet 43 Beaver

Brook Road, Danbury, CT 06810
Alcazar P.O. Box 429, Waterbury, VT, 05676
Flying Fish (Green Haze, Temple) West Schubert, Chicago, IL 60614

Red House Records P.O. Box 4044, St. Paul, MN 55104

Arhoolie Catalog 10341 San Pablo Avenue, El Cerrito, CA 94530

Shanachie Review P.O. Box 284, Newton, NJ 07860

Kicking Mule P.O. Box 158, Alderpoint, CA 95411

Elderly Instruments 1100 North Washington, P.O. Box 14210, Lansing, MI 48901



Feel Free

Bjoern

On a day to day basis, you probably don't spend much time thinking about the Bill of Rights, but you should. These are the laws that the founders of our country passed that allow you to do what you want, when you want, however you want. You should think about them more than ever now that there are so many people trying to chip away at these rights given you. You may have noticed all of the recording musicians that are reminding you what the First Amendment to the Constitution of the USA says and means. Note the new alternate Jane's Addiction album cover and the text on the Luke Skyywalker album cover and the angry editorial comments stuffed into the lyric sheets of countless other records. These are here with good reason.

The governing body most in control of our livelihood at WRUW is the Federal Communications Commission. Lately they have been issuing fines to and taking the licenses from radio stations based on ill-defined obscenity laws. When someone of power decides that a radio station has aired material that he has deemed obscene at an hour that he finds inappropriate he has the ability to remove that station from the air. Small public radio stations usually have neither the resources nor the funds to defend themselves. This is all done under the premise of protecting children from harmful subject matter; but who should carry the burden of protecting the children in a democratic society: the government or the

parents?

Recording artists are now suffering from direct affronts by several organizations. The most publicized of these organizations is the Parent's Music Resource Center. This is comprised of a group of women (most are mothers, most have strong familial ties with the legislative branch of our government) who feel that children can be severely damaged by music that they can purchase at any record store in the country, and feel that it is their responsibility to protect the children of America from harm. They feel that children do not have the capacity to make rational judgments on their own. They propose (and have essentially succeeded in) putting warning labels on albums that are judged to have the capacity for damage. Specifics on what types of material are and are not acceptable have not been delineated. These stickers were intended to serve as a warning for parents but have served as a basis for disallowing the sale of labeled albums on a retail chain basis. This essentially serves to blackmail artists into recording "wholesome" music: if the stores won't carry stickered albums, the artists cannot sell them; without album sales most artists cannot survive; thus they are forced to write music that caters to the personal tastes of those who label, a frightening situation no doubt.

This is not to mention the owners and directors of individual extensive record chains that have the ability to pull any record from the shelf for as little reason as a shocking album cover. This is not to mention that the people who are judging what is appropriate matter for children are far from experts on the subject

themselves. When can a person be considered to be in full control of his facilities and able to make sound judgments on his own? On his 18th birthday? On his 21st? This is not to mention the absurd lawsuits that are being waged against artists in unjust retribution for the negligence of some children's parents.

Who is to say what has or has not artistic merit? Can you say upon quick perusal whether a person's work is fundamentally worthy of being called art? Can you write such universal criteria down on a piece of paper? There are musicians that are not allowed into the United States to play for the American public solely because someone considers their music blasphemous and decided that their material has no artistic merit. There are artists being thrown in jail because someone has deemed their work pornographic. There are pornographers being thrown in jail because someone decided their material is not fit even for adult consumption. It seems that the moral standards of the United States as a whole are decidedly uptight.

But because, thankfully, we live in a democratic society, we each have a say in how our lives are run. This say comes through the legislative, executive, and even the judicial branch of our government in the form of a vote. You each have this power and it is a great shame if you relinquish it for laziness. You have great control over those that write the laws that govern us (perhaps, collectively more power even than the lobbies that feed our congressmen.) Use your power. Write your senator, your representative. Write to every politician in your voting jurisdiction and tell them your views

on the 1st, 2nd, and 6th Amendments. Tell them you will not stand for blatant infringements on your Constitutional rights. Your voice may be small, but if enough people yell loud enough, these people will be forced to listen.

Here are some addresses/phone numbers you might find helpful. Feel free to write or call these people and tell them what you think.

Senator John Glenn
Courthouse Building
201 Superior Avenue
Cleveland, OH 44114
(216)522-7095

Senator Howard Metzenbaum
Room 2915
1240 East 9th Street
Cleveland, OH 44119
(216)522-7272

21st District Representative
Louis Stokes
Room 2947
1240 East 9th Street
Cleveland, OH 44199
(216)522-4900

Parent's Music Resource Center
1500 Arlington Blvd. #300
Arlington, VA 22209

Atonality: what it is and why it's here now.

Dave Ernst

People come up to me and they say, "So Dave, what is 'atonal', anyway." Well, the answer to this question is very simple: atonal means not tonal. But what is tonal? Well that's a more difficult question to answer. Tonality is the theory which was used by all composers between ca. 1600 and ca. 1900. It certainly did not die in 1900, however. Almost all of the music that most people hear in their lifetimes follows the rules of tonality. Just about all folk, blues, showtunes, traditional jazz, polka, rock, R&B, rap, soul, reggae, elevator music, pop, house, disco, country and bluegrass; as well as all 'classical' music from Corelli through Bach, Mozart, Beethoven, Brahms, Strauss and Mahler; and a good number (probably a majority) of 20th century composers' music (Prokofiev, Shostokovich, Copland, Philip Glass etc.); is tonal. The diversity of this list

is truly incredible: tonality is certainly versatile. In fact, it is doubtful that there will ever be a system that will inspire more music (and more different kinds of music) than tonality has. The conflict is, however, that most people now equate music and tonality. They do not realize that music can exist without key: atonal music.

So what is tonality? What is this system which has dominated music for so long? Well, it hinges on two ideas. First, there is one note which is defined to be the most important. This is the tonic, or key note. In Haydn's 'Symphony no. 104 in D', the key note is D (naturally). In Duke Ellington's 'Satin Doll,' the tonic is C. Ministry's 'Thieves' uses E as its key note.

Just having a most important note, however does not make a piece tonal. If this were the case then true atonal pieces would be even more rare than they already are. What makes a piece tonal is when every note in the piece is heard as a relative of the tonic. Thus in the aforementioned Haydn Symphony, the note G would not only be heard as G but more importantly 'four notes higher than D'. In 'Thieves', the F's are not heard just as 'F' but 'the note a half step above E'. Tonal melodies, also, are not merely a series of notes with rhythms, but such a series which will reinforce the tonic's position as the most important note. We have all heard this type of music so frequently that we are confused when it's not there, when melodies aren't designed to

reinforce the importance of the key note. This is one of the reasons why so many people cannot accept atonal music as music.

Until somewhere around the year 1600, actually, there was no tonal music (this point is debatable, by the way.) A 16th century piece did usually begin and end on the same note. Phrase endings in this music were always prepared in such a way that there would be no question what the outcome would be. These are the ideas which tonality grew out of. In between the beginning and the end of the piece, however, the music wandered around almost aimlessly. The notes in the middle were not mere subjects of the 'tonic'. They were merely stones in a path whose end was not in sight. Only near the end of a phrase could the listener tell where the melody was headed.

The beginning of the 17th century brought new compositional developments. Composers were experimenting with the new system of tonality. This system gave the listener a sort of map which let them know where the piece was going at all times. The piece would begin by introducing the key, then move away from it, and then return. This gave music a new, large scale structure.

Composers found this new large scale structure very exciting. For the next 300 years this was how music was composed. Not to say that there was no development or experimentation going on. Pieces got longer, instruments changed, new

instruments were introduced and old ones were used in new experimental ways. These experiments were all performed within the bounds of tonality.

However, there were experiments which did move away from tonality. Things were getting more and more dissonant, and composers were moving further away from the key and taking a long time to come back. Another development along the road to atonality was Richard Wagner's 'leitmotif' technique. This involved assigning a melody to each of the main character's in his operas. The melody would then follow the character around for the whole opera. This technique was also used frequently by Richard Strauss in his tone poems. This gave melody a structural importance which it did not have before, because structure used to be built around key.

Along came the 20th century and Arnold Schoenberg. Schoenberg looked at the leitmotif technique and said, "Yeah. Melody and structure. We don't even need key, do we." Or something like that, at least. The point is that he started to compose music that had no most important note, at least not in the traditional sense. Instead he based his pieces on one melody. Every note in the piece was somehow part of the melody. But the melody was not always repeated verbatim (this would have made for a

continued on page 15 ...

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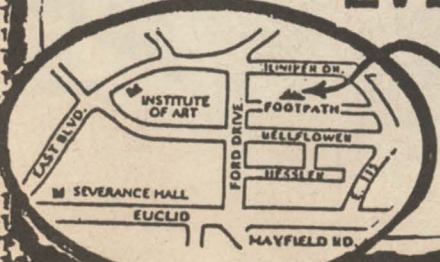
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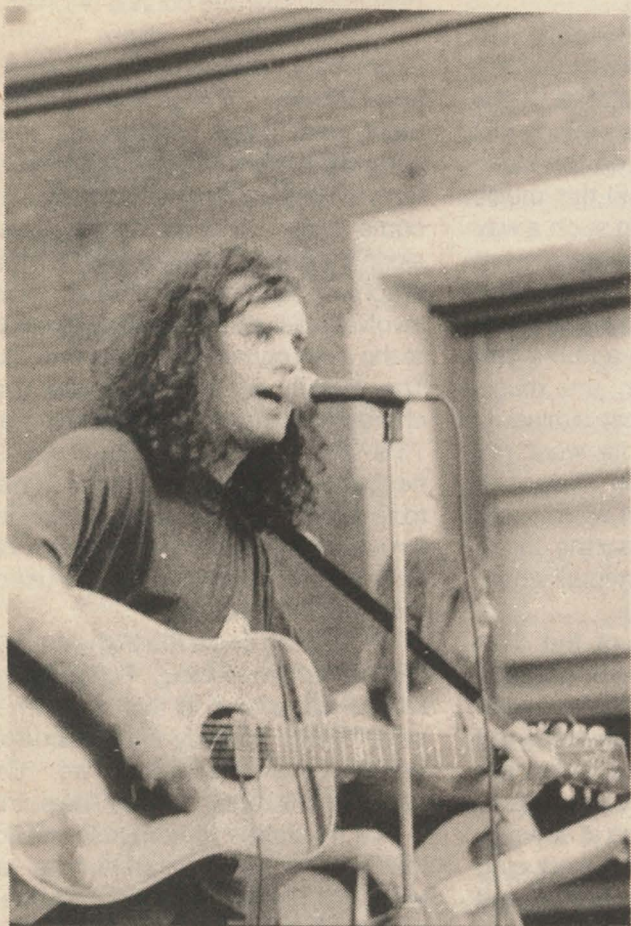


STUDIO-A-RAMA 1990

On Saturday, July 21 1990, WRUW presented its 10th annual STUDIO-A-RAMA. This free, outdoor concert of live original rock music features, generally, local Cleveland artists. Over the past ten years, STUDIO-A-RAMA has steadily improved, into what many consider "the alternative music event of the year" (in the words of STUDIO-A-RAMA coordinator Brian Davis). This event has brought many area bands to the forefront of the music scene in Cleveland, including The Embarrassment, Death of Samantha, and the New Salem Witchhunters.

This year's STUDIO-A-RAMA's performers:

Hilary Moon
Rotary Ten
Dangerous Rays
Revelers
Knifedance
Terrible Parade
A.T.S.
Arson Garden
Naked Raygun



STUDIO-A-RAMA Photographers

Diana Plumer
Ron Kretch
Rich Skellen
Cushmere

Folk and International Festival

To celebrate the tenth anniversary of STUDIO-A-RAMA, WRUW also hosted a Summer Folk and International Festival, dubbed alternately STUDIO-A-RAMA II or FOLK-A-RAMA. This event, held on August 25, 1990, featured a variety of local folk/international performers, as well as national act Peter Rowan. This festival met with enthusiastic approval from folk and international connoisseurs, and we hope to make it a yearly staple.

This year's Folk and International Festival performers:

Mellow Harp Steel Drum Band

Jim Seliga

First String Band

George Foley

Deborah Van Kleef

Hollywood Slim

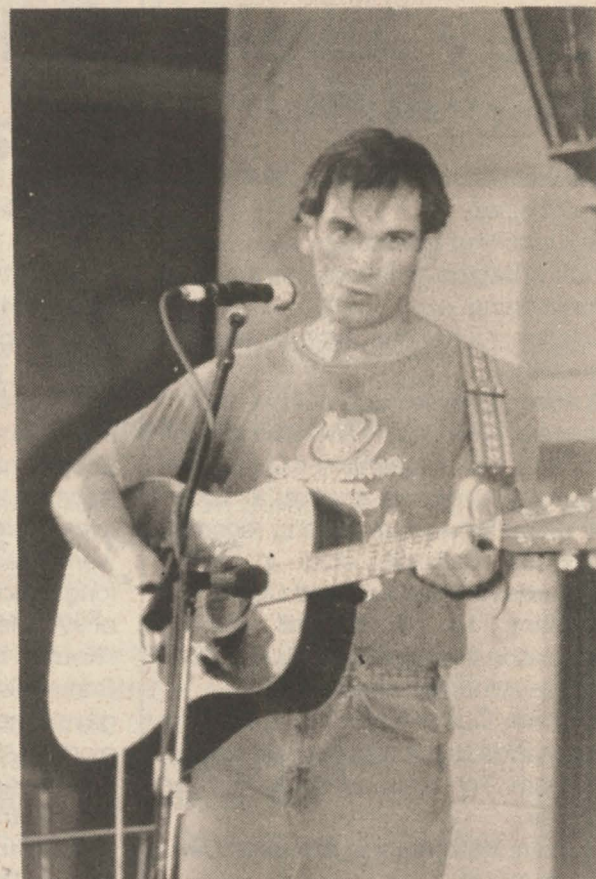
Cindy MacKay

Gary Hall

Boiled Buzzards

Andy Cohen

Peter Rowan



Folk and International
Festival Photographers

Diana Plumer
Ron Kretch
Cushmere

Stay Awake

Stanley Shmia

3:23am: Alarm rings, shut it off, need more sleep.
 3:30am: 2nd alarm rings, eyes open, brain begins minimal conscience functioning.
 3:32am: Out of bed, time for a quick shower.
 3:46am: Dressed and out the door.
 4:04am: Arrive at WRUW, head straight for the Coke machine. Drink one Mountain Dew, get another for later.
 4:13am: Slowly start pulling records.
 4:31am: Caffeine kicks in, head towards new records and CDs.
 4:44am: 16 minutes till airtime, realization that the records pulled have no discernable continuity.
 4:57am: Cue the first cut, adrenalin rush adds to the waning caffeine fix.
 5:00am: Try to sound coherent over the air.
 5:30am: Meter reading, Mountain Dew, more music.
 6:08am: Less than 1 hour left. Is anybody listening?
 6:37am: Caffeine wearing off quickly. Next programmer shows up.
 6:56am: Play last song, start filing records.
 7:15am: Leave station, sleep-walk back to room.
 7:30am: Fall asleep.
 9:30am: Wake-up, already late for class.

The above is an example of a typical schedule of a WRUW programmer doing the sometimes dreaded, rarely loved, 5-7am time slot.

Why do we do it? And is there really someone listening? The answer to the first is because we love doing radio. The answer to the second is yes, there usually is someone listening.

During the early hours of the morning, only the evening worker, the college student pulling an "all-nighter" and the bizarre are awake. It's for them that we do it.

I once got a call from a trucker who was listening to my show at 5:30am. He'd stopped for coffee and he called to thank me for helping him stay awake through the night.

Sometimes my friends would call in between their physics and math homework, surprised to hear one of their classmates' voices coming out of the radio.

Every now and then, very strange people call in, requesting all sorts of things. Some requests don't include any music. Some just call, say one word, and hang up, others want to talk to the programmer for 20 minutes.

It's for these listeners that we sacrifice our sleep, and sometimes our sanity, for late-night radio.

Salem Head Trip

Tschuk Simciak

I could not identify what it was that I saw. A large and hulking mass of pure gnarly, it looked worse than my grandmother in shorts. It approached, the smell of its speckled-mahogany skin raised a stench few people have ever realized in their lifetimes. Its furry face looked at me, eyes squinting as though the creature were used to staring at the sun for long periods of time. With a low drawl of syllables it spoke to me and said: "Kould I hav a peck of marl-boros." Somehow, its intent seemed clear. I gave it the cigarettes; we exchanged monies. Afterwards, it drew back slowly and departed, heading once again to the depths of its habitat within the pick-up truck parked in front of the store. This is called: Working in a Circle K in Winston-Salem, N.C.

I awoke in a strange land... all about me was nature's beauty... for a price. A pine tree was marked at \$1.69. An oak was on special for 55 cents. The grass, since there was so much of it, was priced at 39 cents per square foot. I strolled along hoping no one would notice me damaging the merchandise. I came across a park bench for \$15.00 and on it was a

wino with a sign taped to him which read: "Discount -- \$1.69 + tax." I shook my head in disbelief and the realm melted back into my mind. I was still at the Circle K. I had accidentally fallen asleep.

Hi, this is your old pal, The Devil, and I would like to speak on the behalf of... evil. Now, I'm sick of hearing all of this pernicious drivel over evil. Granted it means being a bit selfish and self centered, but hey... who wouldn't in these modern times of ours. Just think, if you turn to evil you'll never have to feel guilty again. Every time someone does a good act... well, they're probably just having an off day. Evil, for lack of a better word, is fun. Ever wonder why in a movie you see the evildoer laughing so much... well, that's because he is Happy, one of many emotions you



"goodies" think an evil person is incapable of having. So, ah... the next time you're about to avoid committing a sin... think about it... give evil a try, you may enjoy it. Lord knows-I do... (DEMONIC LAUGHTER)
 -- i'm so full of myself today.

"Head Like A K"
 (to the tune of "Head Like A Hole" by Nine Inch Nails)

god store i'll buy anything from you
 god store i luv shopping from you
 god store don't gimme no mall
 god store don't want my money
 he wants it all

No you can't take it
 No you can't take it
 No you can't take that away from me

I just bought that
 I just bought that
 I just bought that here today

Head like a K
 I'd rather stay
 shopping at your store
 all of the day

Head like a K
 I'd rather stay
 shopping at your store
 all of the day

pay up before the cash machine
 and you will get what you needed

Congratulations to Catherine Butler and Jordan Davis on the birth of their first child, Murray Lloyd Davis, weighing (at that time) nine pounds twelve ounces, born at 12:35pm, July 21, 1990, shortly before the opening act of STUDIO-A-RAMA. This new programmer is expected to begin training in the Spring.

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"Polka Comes to Your Haus"

(review)

Gary Rozak

"I woke up this morning, feeling so blue, I did the polka, there was nothing else to do..." starts the collection of nine bands that straddle the fence between polka and other music styles. Let's polka down this compilation called "Polka Comes to Your Haus."

Rotondi of Los Angeles starts it off with "Blue Polka," which sounds like a cross between Cajun-influenced R&B and polkas. Brave Combo, from Texas, follows with a Chicago polka style sounding with a spice of Tex-Mex. Next, the Romaniacs from Edmonton, Alberta instrumentally bring us the sounds of Eastern Europe. The minor key melody and violin are reminiscent of Gypsy fiddlers, while the shouts of "Hey!" give visions of Cossacks. Minneapolis's Wallets instrumentally play the "Big City Polka" sounds similar to city traffic noises. The song is jazzed up by Louisiana-flavored saxophone. Brave Combo

returns with a waltz, "The Last Words Of Sigmund Freud (Always Vienna)." The sound gives a feeling of sitting at a cafe on the banks of the Seine or Danube. The tempo is quickly regained by Mojo Nixon and Skid Roper with a folk-sounding polka on the mandolin. The all-girl punk polka band from New York City, Das Furlines, continues the upbeat pace with a catchy novelty tune called "Nichts Nein Frankenstein." Mark Shurillas and the Blackholes, of Milwaukee, do two familiar melodies combined with a hybrid polka sound and satirical lyrics. Detroit's Polish Muslims straddle both rock and polka with the song "That's Why God Invented the Polka." Great guitar riffs alternate with traditional-sounding calliope polka sounds. Polkacide, a ten-piece band from San Francisco, completes this compilation with three traditional polkas, two recorded live. These are arranged in a raw and raucous-sounding style of speed/thrash polka rhythms with a hint of a Klezmer-sounding clarinet.

These bands explore different avenues that fuse polka music into a mainstream rock style. The concept of this compilation is over two years old, and the wait has been worth it. You will have polka coming to your haus if you enjoy the variety of ethno sounds found here.

Restless Records, Culver City, California 90231-3628

PROGRAM SPONSORS

WRUW would like to thank the following businesses for underwriting selected programs in support of the station.

- Barking Spider Tavern** 11310 Juniper Road, 421-2863
Body Language 3291 W. 115th Street, 251-3330
Caribbean Sea Restaurant 14901 Euclid Avenue, 681-9990
Club Body Center 1448 W. 32nd Street, 961-2727
Club Isabella 2025 Abington Road, 229-1177
Coventry Cats 1810 Coventry Road, 321-3033
High Tide Rock Bottom 1824 Coventry Road, 321-8500
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 1930 Columbus Road, 575-0483
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 P.O. Box 23042, Euclid, OH 44123, 261-2610
Sterle's Slovenian Countryhouse
 1401 E. 55th Street, 881-4181
Story Tape Video 2252 Lee Road, 371-0088
Super City Comics and Collectibles
 401 Euclid Avenue The Old Arcade Suite 283, 696-0710

When doing business with these establishments, please thank them for their support of WRUW.

If you or your business is interested in being an Underwriter of WRUW's programming, please contact Brian Davis, our Underwriting Director, for information on our current rates. Our phone number is 368-2207.



Imprinted Clothing, CWRU Gifts, Radio Shack Electronics, Compact Discs, Tapes, Posters, Class Rings, Apple Macintosh Computers, IBM Computers, Zenith Computers, Software, All Computer Accessories and Supplies, School Supplies, Bestsellers, Science Fiction, Reference, and of course - textbooks.

Hours:

Monday, Thursday & Friday

8:30 a.m. - 5:00 p.m.

Tuesday & Wednesday

8:30 a.m. - 6:00 p.m.

Saturday

11:00 a.m. - 3:00 p.m.

Closed Sundays

Thwing Center, 11111 Euclid Avenue, University Circle

FALL PROGRAM DESCRIPTIONS

SUNDAY

2:00 am : The Lot 6 Experience

Chuck Nicklow

Dreams become a painful black ooze from the running sore of thought. As it was in the beginning, and shall be forever. In the last stone there is a sword, the blood on the hands of the son of man. Lot did know, but he couldn't even reach the phone.

"If we are ever to know anything absolutely, we must be free from the body..." -Plato

5:00 am : The Emmet Frazier Show

James Lamar

In the sleep of reason... Confront schizophrenia & the sublime subconscious.

8:00 am : Einstein on the Beach

Kat Adler

A bizarre mixture of classical and instrumental music for early music Sunday morning risers. Some atonal, some familiar, all unique.

10:00 am : Untimely Ripped

Marty Gulaian

Dark music from the shadowland between folk and rock. For another rainy Sunday morning after another hard Saturday night.

Noon : Sunday Matinee

David Caban

Two hours of glitter, razzle-dazzle, tap dancing, and soundtracks. A different overture each week, plus an "intermission" half-way through. It's the only way to go to the theater without leaving home. Listen for specials!

2:00 pm : White Boys Lost in the Blues

Eric & Chuck

Blues from the Mississippi Delta to Chicago's West Side. New blues, old blues, all kinds of blues.

5:00 pm : Raw Materials and Residuals

Steve Hunder

Journeys into far away communities or far out jazz and whatever may lie between them.

7:00 pm : Definitely Downtown

Don Sebian

Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant-garde.

9:00 pm : Beat of the Night

Jerry Szoka

Dance every Sunday night to Cleveland's only House-N-Hi-N-R-G club style show with Jerry Szoka.

11:00 pm : Ken Nordine

Sit back, close your eyes and examine consciousness from a different perspective. Train-of-thought

meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid. It's your old pal Ken.

11:30 pm : Two-Brained Stegosaurus Drive-In

Randy Woodling

Stoned age relics featuring sacred lyrics and profane instrumentals. Prices slightly higher where prohibited by law.

MONDAY

2:00 am : Trespassers W

Peter Risser

If you take a rat that has been trained to solve highly complex mazes and place it in a maze that has no solution, it is said that the rat will crouch in a corner and chew off its feet.

5:00 am : To Be Announced

7:00 am : Death Race 2000

Joe Banks

Of all the hotrods in all the world, he had to get skewered on the front of a motorized lobotomy. New music for the last decade. Hear the car that hauled the dead from their graves!

9:00 am : Polka Changed my Life Today

Gary Rozak

Polka energy to start your week. Upbeat polka and 2-step music that will shake you out of the Monday mornings Blaz.

11:00 am : "Sister Agnes" Adventure Theater

Radio drama produced by Cleveland Mike Ryan. A continuing story of a masked nun fighting for truth and justice.

11:30 am : Devotio Moderna

Laura

"A spooky post-industrial mix for the musically pious."

2:00 pm : Scratch Yer Brain

Melissa Pollack

Scratch Yer Brain is loud, obnoxious music with gruesome song titles and sick band names. It's scary noise that Mom won't like and the neighbors will complain about. Actually, Scratch Yer Brain is Thrash/Funk Hardcore Grindmetal, but either description is accurate, depending on your musical taste. Crank it and enjoy, or turn it off and leave the rest of us alone!

5:00 pm : Catherine Wheel

Dor

An International Modern Festival of Sound.

7:00 pm : Just Chillin'

Presented live from WRUW, Just Chillin' is a call-in talk show presenting interviews with local Cleveland professionals on a variety of teen-

related health and social related topics. Past topics have included treatments of sport injuries, private vs. public education, fighting drugs in the community, and aspects of teenage love. Produced by the Cleveland Health Department.

7:30 pm : Annie's Blues Show

Nothing but the blues.

10:00 pm : The Fragmented Holistic

Damon Crumpler

the unknown given. random aB.stracts. WHO. killed laU.R.a palmer? ignore it, it's just another reality. Watches. echos of analogies. sane as it eveR was.the.life is a fractal in hilbert space. association with no connection. watchmen? becoming synonymoUs With something indescribable -- i have no response to that.

11:00 pm : Naugahyde Reality

Dennis Sichner

The best of straight-ahead, bebop and mainstream jazz with temporary excursions into jazz fusion.

TUESDAY

2:00 am : Pieces of Lint

Dan Thompson

5:00 am : Sirens

Miki

Mostly music from Women Artists, plus whatever.

7:00 am : The Score

Mason Boor

Free-form classical music incorporating 20th century modern, electronic, minimalist and New Age. Good stuff for the early morning when your brain hasn't quite decided if it's awake or not.

9:00 am : Ouch

Bjoern

Suckers to the side. Well tell me, is there any guy at all in this world who can live in a place without little girls? Somebody had to mess up. If you catch it, can you kill it? Don't drive a car when you're dead. Voellig blutverschmiert. Mostly noisy, more and faster stuffs too. Nice, nice, very nice.

11:00 am : Voices of Our World

Produced by the Maryknoll Missioners. This program presents news from Zimbabwe, Nicaragua, the Philippines, and 27 other Third World countries. The program provides firsthand, accurate interviews with the people who live and work in those countries and reveals how Third World problems increasingly impact the lives of Americans. Maryknoll Media Relations, Maryknoll, NY 15045.

11:30 am : Circular Error Probability

Eric Meyer

Buttplugs. 'Nuff said.

2:00 pm : Oh Well

Ben Winter

A show of blues, when I know nothing about them. Playlists stolen from Annie and Fitz. Call in and tell me what to do. A show for the Peter Keating in you.

5:00 pm : In Search of my Lost Soul

Cushmere

Funk & rappy stuff for the freaks. So jump on the big train sugar bear and don't forget ya jones! The resurrection of H.R. Funkenstuff is in full effect... So where's the pound bud?

7:00 pm : Consider the Alternatives

An award-winning, thought-provoking weekly radio magazine. Offers fresh perspectives on the U.S.'s roles in Central America and in Europe (both at important crossroads), and on our choices at home on issues like military spending, the economy, housing, and homelessness. Well-produced, insightful, and informative. Write to CTA at 5808 Green Street, Philadelphia, PA 19144.

7:30 pm : The Wax Museum

Dave Brown

10:00 pm : Chuckles Without Chuck

Brian Davis

Submitted for your approval, one hour of standup comedy and some novelty tunes. Everything from Lenny Bruce to Robin Williams including lesser known comedians and some live recordings. WARNING: Contains explicit lyrics and words censored by members of the FCC. Don't worry it's only trampling on the First Amendment, there are plenty more where that came from.

11:00 pm : Go Into a Closet and Suck Eggs

Ronk

I know an old lady who swallowed. Perhaps she'll die.

WEDNESDAY

2:00 am : Sound and Fury

Roy Williams

I saw a little girl jumping and playing in front of a mirror. She was so excited, and screamed happily at her reflection. Industrial, tape loops, spoken word, funny sounds, reckless phone ins, and television. Plus cool music.

5:00 am : Allergic To The Mainstream

Josette

Tune in to Cleveland's free form, all women's music show. Your alternative wake-up call. Requests welcome!

7:00 am : Reconfigurations

Barbara Petersen

Letting the intense, sometimes tormented, souls of jazz infiltrate you.

continued on page 10...

FALL 90 WRUW - FM 91.1 368-2208

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
2	Chuck Nicklow	Peter Risser	Dan Thompson	Roy Williams	Ned McGowan	Jim Raishart	Neal	2
3	The Lot Six Experience	Trespassers W	Pieces of Lint	Sound And Fury	Probability Jazz	Bible School	Dare Waves	3
4	Illusion of Sin	NOISIA	Fuzzy	Eclectic	Jazz & other	Sacrilege		4
5	James Lamar The Emmet Frazier Show	To Be Announced	Miki Sirens	Josette Allergic To The Mainstream	Dave Martin Rainbow Soup	Marla Cheezy Disco	TechnoFear	5
6		Joe Banks	Mason Boor	Barbara Petersen	New Age, Space Rock, etc.	Dance/Industrial/House	Wade	6
7	Mentally Flip-flop	Death Race 2000	The Score	Reconfigurations	Kurt Koepfle The Omnivorous Taboo	Cousin Seth Paramecia And Other Parking Places	diversified, inc.	7
8	Kat Adler Einstein on the Beach	Happy New Music for the Last Decade	Avant-Classical	Jazzish	International & New Music	Folk and Suchlike		8
9	Classical n' stuff	Gary Rozak Polka Changed My Life Today	Bjoern ouch	Vicki Korosi Bald Chicks in Bikinis	Glenn Barth Intensified Gab	Mike Kechisen Polka! Polka! Polka!	Freeform	9
10	Marty Gulaian Untimely Ripped	Polkas et al	scrock	more new releases	Freeform		Gretchen Wilson Finnegan's Wake	10
11	Dark Side of the Morn	"Sister Agnes" Drama	Voices of Our World	51 Percent	Bumbly Pool	Environment Show	Cousins Jimmie & Gretchen Wilson	11
N	David Caban Sunday Matinee	Laura Gelfand	Eric Meyer	bev	Thom Jackobs	David Ernst	Roll Away the Dew	N
1	Musicals	Devotio Moderna	Circular Error Probability	Liquid Peppermints	From Hollywood With Love	Music of Changes		1
2	Eric and Chuck	Modern Devotion		Ear Candy	Showtunes	Atonal	Country & Folk	
2	Eric and Chuck	Melissa Pollack	Ben Winter	Jennie Lennon	Stanley Shmia Relatively Irrelevant	Prince	Live From Cleveland	2
3	White Boys Lost in the Blues	Scratch Yer Brain	Oh Well	I Yam Iguana	Freedom for the Masses	Straight To The Head	Rich Lowe Night Of The Living Dread	3
4	Blue	Deafening	Blues?	Moody	Larry Collins My Mother's Sun	Reggae Live and Wicked	Reggae	4
5	Steve Hunder Raw Materials & Residuals	Dor	Cushmere	Martin J. Drabik	The rest of the best	April Swieconeck	Scott Larson That's How I Escaped My Certain Fate	5
6	Jazz and International	Catherine Wheel	In Search Of My Lost Soul	N	The Greg Holtz Show Nationalities Radio Programming	The Horizontal Bop Jazz and Other Hybrids	Psychotronic	6
7	Don Sebian Definitely Downtown	Just Chillin'	Consider Alternatives	GayWaves	At the Bride	New American Radio	Harold Henderson Lost In Thought and Tobacco	7
8	Jazz	Annie	Dave Brown	Sue Jaconetta	The Wilsons	Joe Riznar	Smoking	8
9	Jerry Szoka Beat of the Night	Annie's Blues Show	The Wax Museum	Nuclear Ecstasy	When The Roses Bloom Again	Your Favorite Rebellion	Bill Anderson	9
10	Disco/Club Style	Nothing But The Blues	Moldies	Nue Stuff	Country Roots & Branches	Assorted Rocks	Bird Calls	10
11	Ken Nordine Randy Woodling	The Disjointed Holistic	Chuckles Without Chuck	Global Taxi	Slave To The Rhythm	Jim Szabo		11
M	Two-Brained Stegosaurus Drive-in	Dennis Sichner	Ronk	Terry Hughes	Jen Sed	Down By The Cuyahoga	Jazz & Blues	M
1	Drug Flashbacks	Naugahyde Reality	Go into a Closet and Suck Eggs	Maximum Time Aloft	Audible Headburn	Jazz Calendar at Midnight	Black Scorpio The Black Scorpio Show	1
		Jazz	Aural Sects	Ne Plus Ultra Stylessness	Scratched	Jazz	Reggae	

... continued from page 8

9:00 am : Bald Chicks in Bikinis
Vicki Korosi
The continuing saga of...

11:00 am : 51 Percent
Since every WRUW Wednesday features seven programs hosted by women, we have a special half-hour to explore not only the political and social issues of particular concern to women, who are now the majority gender, but also to look at how the news of the day affects women, and how women affect the news.

11:30 am : Liquid Peppermints
Bev
Want candy without the calories? Then tune in weekly for your share of Liquid Peppermints -- an assortment of new age flavoured candy for your ears.

2:00 pm : I Yam Iguana
Jennie Lennon
Music, depending on my mood. Requests appreciated, but no Top 40 please!

5:00 pm : N
Martin Drabik

7:00 pm : GayWaves
Produced by local community volunteers, GayWaves presents news and information pertinent to Cleveland's lesbian and gay communities. Provides updates on AIDS and homophobia, a weekly listing of TV programs presenting gay issues, and a community calendar of gay events and services. Write to WRUW, Box 100.

7:30 pm : Nuclear Ecstasy
Sue
Tune in Wednesday evenings for nu music that will send your nuclei into fits of ecstasy.

10:00 pm : Global Taxi
Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

11:00 pm : Maximum Time Aloft
Terry Hughes
But does it work? What about the various professional services you see advertised? Read the ads carefully and you'll soon find out that no miracles are being sold. And that means going back to the old ways, which led to the problem in the first place. Those sweating masses appear to be on the right track... destination unknown.

THURSDAY

2:00 am : Probability JAZZ
Ned McGowan
Jazz for most of the time and then whatever else is good.

5:00 am : Rainbow Soup
Dave Martin
The tastiest cuts of some hand-picked new releases mixed with a blend of 70's space rock, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

7:00 am : The Omnivorous Taboo
Kurt Koepfle
Recipe: Global gluttony and a little lustgarten. Simply bake! Anything from anywhere, and all new, nonetheless.

9:00 am : Intensified Gab
Glenn Barth
Fun stuff to wake to. Put a happy song in your heart every Thursday morning, 9-11am.

11:00 am : Bumbly Pool
Produced at WRUW, this is a program of children's stories and music to enlighten children of all ages.

11:30 am : From Hollywood With Love
Thom Jackobs

2:00 pm : Relatively Irrelevant
Stanley J. Shmia
Safe sex and socialism, punk and politics. Peace, bread, work and freedom. The revolution is just a T-shirt away.

4:00 pm : My Mother's Sun
Larry Collins

6:00 pm : Greg Holtz

7:00 pm : At the Bride
A music performance series featuring the music and thoughts of emerging and established artists recorded live at the Painted Bride Art Center in Philadelphia. The music ranges from jazz to bluegrass to ethnic and new music. Each half-hour includes the work of two performers and brief segments of interviews with the artists.

7:30 pm : When the Roses Bloom Again
Cuzin' Dave Wilson and John Zeitler
Country roots and branches from all areas: old timey, bluegrass, rockabilly, Tex-Mex, Western swing, Cajun, ragtime, blues, Hawaiian, acid banjo and crabgrass.

10:00 pm : Slave to the Rhythm
Katarina Orsanic
Dance music.

11:00 pm : Audible Headburn
Jen Sed
Trashed out industrial; those odd burring sounds; cranky noises and other late night audio sounds to climb the walls to.

FRIDAY

2:00 am : Bible School
Jim Raishart
Class is in session. Listen and learn. Music to disturb you, music that will blind you, and music that may frighten you.

5:00 am : Cheezy Disco
Marla
The most one can experience out of that repetitive, techno-beat found in almost every dance song today. Be prepared to shake your bootie to the latest in house, dance, and industrial tunes along with a mixture of old favorites. Also expect the spontaneity and the stupidity that come about due to lack of sleep and the early morning hour.

7:00 am : Paramecia and Other Parking Places
Cousin Seth Wilson
Vladimir and Estragon still wait. They're in good company, though. Join us as we use folk music to travel through thoughts political and philosophical, psychedelic and just plain absurd.

9:00 am : Polka! Polka! Polka!
Mike Kechison
Your favorite polka, slovenian, and button box tunes! Requests are very welcome so... everybody POLKA!

11:00 am : The Environment Show
This weekly series brings together national experts to discuss the mounting crises facing our global and local environments, and examines the means to avert lurking potential disaster.

11:30 am : Music of Changes
David Ernst
Music does not need a key. Dissonance is nothing but complex consonance. Melodies can be made out of any set of notes. Therapy for victims of tonal overdose.

2:00 pm : Straight to the Head
Prince
Live and wicked.

5:00 pm : The Horizontal Bop
April
Jazz and other hybrids. Ooh BABY.

7:00 pm : New American Radio
A half-hour spotlight on the best and most promising radio art talent in North America. New American Radio aims to popularize artistic practice in radio, to make accessible what artists are doing today. Sometimes it's weird, sometimes it's funny, but it's always entertaining and a great way to start your Friday night!

7:30 pm : Your Favorite Rebellion
Joe Riznar
The latest Rock-N-Roll plus interesting oldies are mixed together with ruthless

efficiency. As always, the emphasis is on unusual combinations and new musical ideas. Don't miss the Halloween and Christmas specials.

10:00 pm : Down by the Cuyahoga
Jim Szabo

"Jazz can be as simple in construction and as innocent of discord as a happy child's musings, or can be of a tonal quality as complex as the most futuristic composition. ... There is no reason, with its exhilarating rhythm, its melodic ingenuities, why it should not become one of the accepted forms of composition." -- John Phillip Sousa

SATURDAY

2:00 am : Dare Waves
Neal
Night-time music for those who walk among us.

6:00 am : diversified, inc.
Wade
A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant-garde, etc.

10:00 am : Finnegan's Wake
Gretchen Wilson brings you an hour of Celtic, Canadian, Australian, and English Language folk music with lots of bagpipes.

11:00 am : Roll Away the Dew
Cousins Jimmie & Gretchen Wilson
This show features both contemporary and traditional folk music. We also mix in some country and bluegrass music, and occasionally reach back to the early days of country music.

2:00 pm : Live From Cleveland
Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

3:00 pm : Night of the Living Dread
Rich Lowe
Strictly reggae music.

5:00 pm : That's How I Escaped My Certain Fate
Scott Larson
Featuring fun random sounds dug from the far reaches of the WRUW record library, including jazz, folk, blues, bluegrass, international folk & pop, tortured chamber music, industrial noise and maybe a few things better left forgotten.

"I liked Throbbing Gristle for a different reason than I liked the Beatles, and I always wished there would have been a Throbbing Beatles, and there never was." -- Mark Mothersbaugh

continued on page 11...

The Traveler's Quick Guide to WRUW

Sue Jaconetta

The following list, arranged by type of music played, was formulated to assist you in finding shows you might want to listen to. Please be aware that on most shows on this station, you will hear more than one format of music. These shows are denoted by an asterisk (*) each time it is listed to let you know that other types of music are also likely to be heard.

Atonal/Classical

Sunday, 8-10am, "Einstein on the Beach"
Tuesday, 7-9am, "The Score"
Friday, 11:30am-2pm, "Music of Changes"

Blues

Sunday, 2-5pm, "White Boys Lost in the Blues"
Monday, 7:30-10pm, "Annie's Blues Show"
Tuesday, 2-5pm, "Oh Well"
(*)Saturday, 9pm-Midnight, "Bird Calls"

Celtic

Saturday, 10-11am, "Finnegan's Wake"

Comedy

Tuesday, 10-11pm, "Chuckles Without Chuck"

Country

(*)Thursday, 7:30-10pm, "When the Roses Bloom Again"
(*)Friday, 7-9am, "Paramecia and Other Parking Places"
(*)Saturday, 11am-2pm, "Roll Away the Dew"

Dance

Sunday, 9-11pm, "Beat of the Night"
Thursday, 10-11pm, "Slave to the Rhythm"
Friday, 5-7am, "Cheezy Disco"

Folk

(*)Sunday, 10am-Noon, "Untimely Ripped"
(*)Monday, 9-11am, "Polka Changed my Life Today"
(*)Wednesday, 7:30-10pm, "Nuclear Ecstasy"
(*)Thursday, 7:30-10pm, "When the Roses Bloom Again"

(*)Friday, 7-9am, "Paramecia and Other Parking Places"
(*)Saturday, 6-10am, "diversified, inc."
(*)Saturday, 11am-2pm, "Roll Away the Dew"

Freeform/Indescribable

Sunday, 2-5am, "The Lot 6 Experience"
Sunday, 5-8am, "The Emmet Frazier Show"
Sunday, 11:30pm-2am, "Two-Brained Stegosaurus Drive-In"
Monday, 2-5am, "Trespassers W"
Tuesday, 2-5am, "Pieces of Lint"
Tuesday, 11:30am-2pm, "Circular Error Probability"
(*)Wednesday, 5-7pm, "N"
Thursday, 9-11am, "Intensified Gab"
(*)Thursday, 11pm-2am, "Audible Headburn"
(*)Friday, 2-5am, "Bible School"
Saturday, 2-6am, "Dare Waves"
(*)Saturday, 6-10am, "diversified, inc."
(*)Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Industrial/Industrial Dance

(*)Monday, 7-9am, "Death Race 2000"
Monday, 11:30am-2pm, "Devotio Moderna"
(*)Wednesday, 11pm-2am, "Maximum Time Aloft"
(*)Thursday, 11pm-2am, "Audible Headburn"
(*)Friday, 2-5am, "Bible School"
(*)Friday, 5-7am, "Cheezy Disco"

International

(*)Sunday, 5-7pm, "Raw Materials and Residuals"
(*)Monday, 5-7pm, "Catherine Wheel"
(*)Wednesday, 7:30-10pm, "Nuclear Ecstasy"
Wednesday, 10-11pm, "Global Taxi"
(*)Wednesday, 11pm-2am, "Maximum Time Aloft"
(*)Thursday, 7-9am, "The Omnivorous Taboo"
(*)Friday, 5-7pm, "The Horizontal Bop"
(*)Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Jazz

(*)Sunday, 5-7pm, "Raw Materials and Residuals"
Sunday, 7-9pm, "Definitely Downtown"
Sunday, 11-11:30pm, "Ken Nordine"
Monday, 11pm-2am, "Naugahyde Reality"
Wednesday, 7-9am, "Reconfigurations"
Thursday, 2-5am, "Probability Jazz"
(*)Friday, 5-7pm, "The Horizontal Bop"
Friday, 10pm-2am, "Down by the Cuyahoga"

(*)Saturday, 9pm-Midnight, "Bird Calls"

Live

Saturday, 2-3pm, "Live from Cleveland"
(All formats can be heard here... live!)

Metal

(*)Monday, 2-5pm, "Scratch Yer Brain"

New Age

Wednesday, 11:30am-2pm, "Liquid Peppermints"
Thursday, 5-7am, "Rainbow Soup"

New Music

(*)Monday, 7-9am, "Death Race 2000"
(*)Monday, 5-7pm, "Catherine Wheel"
Wednesday, 9-11am, "Bald Chicks in Bikinis"
(*)Wednesday, 7:30-10pm, "Nuclear Ecstasy"
(*)Thursday, 7-9am, "The Omnivorous Taboo"
(*)Thursday, 4-6pm, "My Mother's Sun"
(*)Friday, 7:30-10pm, "Your Favorite Rebellion"
(*)Saturday, 6-10am, "diversified, inc."

Noisy

(*)Monday, 2-5pm, "Scratch Yer Brain"
Tuesday, 9-11am, "Ouch"
Tuesday, 11pm-2am, "Go into a Closet and Suck Eggs"
Wednesday, 2-5am, "Sound and Fury"
Wednesday, 2-5pm, "I Yam Iguana"
(*)Wednesday, 5-7pm, "N"
Thursday, 11pm-2am, "Audible Headburn"
Friday, 2-5am, "Bible School"
(*)Saturday, 7-9pm, "Lost in Thought and Tobacco"

Oldies

Tuesday, 7:30-10pm, "The Wax Museum"

Polka

(*)Monday, 9-11am, "Polka Changed my Life Today"
Thursday, 6-7pm, "Greg Holtz"
Friday, 9-11am, "Polka! Polka! Polka!"

Progressive/Punk

Monday, 10-11pm, "The Fragmented Holistic"
(*)Thursday, 2-4pm, "Relatively Irrelevant"
(*)Thursday, 4-6pm, "My Mother's Sun"

Rap/Soul/Funk

Tuesday, 5-7pm, "In Search of my Lost Soul"

Reggae

Friday, 2-5pm, "Straight to the Head"
Saturday, 3-5pm, "Night of the Living Dread"
Saturday night, Midnight-2am, "The Black Scorpio Show"

Rock

(*)Sunday, 10am-Noon, "Untimely Ripped"
(*)Wednesday, 11pm-2am, "Maximum Time Aloft"
(*)Thursday, 2-4pm, "Relatively Irrelevant"
Friday, 7:30-10pm, "Your Favorite Rebellion"
(*)Saturday, 7-9pm, "Lost in Thought and Tobacco"

Showtunes/Soundtracks

Sunday, Noon-2pm, "Sunday Matinee"
Thursday, 11:30am-2pm, "From Hollywood With Love"

Women Artists

Tuesday, 5-7am, "Sirens"
Wednesday, 5-7am, "Allergic To The Mainstream"

These are, of course, all kind of subjective. For those who want to split hairs, I'm sure you can find music on WRUW which is not categorized properly here, at least in your opinion. This is intended as a general guide for those new to the station. Use this guide to explore new music.

More Program Descriptions

... continued from page 10

7:00 pm : Lost in Thought and Tobacco

Harold Henderson
"Rock and roll is folk music, basically... 'cause it's for folks." -- Dan Zanes

9:00 pm : Bird Calls

Bill Anderson
Jazz, Rhythm and Blues and International music.

Midnight : The Black Scorpio Show

The Black Scorpio can be heard every Saturday at 12:00 midnite with the Scorpio live at the controls, playing the latest and greatest in Reggae, so tune in every Saturday night. Catch it. It's the burn.

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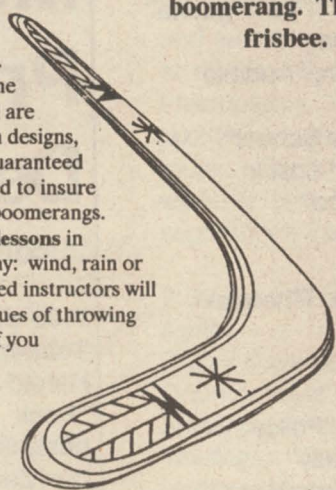
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Join us this Sunday and experience the
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The boomerangs offered by the
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based on authentic Australian designs,
hand crafted of fine woods, guaranteed
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And best of all, we offer **free lessons** in
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snow. Our team of experienced instructors will
teach you all-weather techniques of throwing
and catching boomerangs. (If you
don't have a boomerang,
we'll teach you with
one of ours.)



Lessons are held every
Sunday, year-round, at
Wade Park Oval, be-
hind the art museum,
at University Circle.
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demonstrations to
your group or club,
and tournament
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Questions I'd Like To Ask Listeners

Dave Martin

Way back in the early to mid-seventies, I began to discover something you might call space music, or synthesizer music. Back then, there were not very many synthesizers on the market and bands who used them were much less common than they are today. Discovering this type of music was not normally done by hearing it on the radio, rather I usually stumbled across it while at somebody's house. Little by little, I began to buy albums of this type of music, both all synthesizer music like Tangerine Dream and Synergy and "space music" or "art rock" like Hawkwind, Emerson, Lake and Palmer, King Crimson, etc. Then, I discovered college radio and also began buying used records in the hopes of discovering some other good but less known groups, which I did.

While doing all this, it was fun networking with others who enjoyed similar music and I longed for a radio station that would play this type of music all of the time. While attending graduate school here at CWRU, I decided to find out if I could join WRUW. I was accepted as an assistant programmer and have since been fortunate to have been given a show. Now I can play the type of music that I like and have the freedom to be creative that is only possible on college radio. For this I am appreciative, and the following I have developed is a wonderful bonus.

Some time back, it was mentioned to me that only some low

figure (10%, 5%, 1%?) of a programmer's listeners actually call in to talk or request music. This doesn't seem too surprising to me, yet I get curious as to the opinions of the other 90% who don't call. This article is for you. How many of you come and go as listeners, depending on what I am playing each minute on my show? If I play one song that you don't like, do you tune me out the rest of the show? The rest of the month? The rest of the year? Forever? How much predictability do you like? Would you rather never hear the same song twice? Or would you rather hear a song at least a few times to judge it, deciding if you really like it? How serious are you about your music? Am I background music for when you get ready for work or do you listen with some intensity to the tunes I play? I suppose there are both types of listeners out there, but how many are there of each? Do you tape my show and listen to it later? Would you listen if I changed time slots? How about if I played all space music or all art rock instead of some of both?

These are just some of the questions that come to mind while I am behind the controls and at other times as well. I know what my regular callers would say to most of these questions, but are they a representative sample of all my listeners or not? If not, why? If you have read this far, I would guess that I may be able to talk you into calling me for the first time on Rainbow Soup and speak your mind. I don't always have a lot of time to talk, but I am very interested. If you don't like to talk, you may write to me here at the station. Understanding who your listeners are and what they want is a difficult task for any radio station. At least with college radio, we are not hemmed in by what commercial radio is and I am grateful for that. To show my gratitude, I am interested in learning about you, the silent listener, so that I can better serve you in the ways our station intends to while playing the music that I love the best. Come on, let me hear from you. I dare ya!



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1824 Coventry Rd., Cleveland Hts., Oh. 44118
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WRUW FIFTH ANNUAL LISTENER SURVEY

WIN A PACK OF RECORDS!

Yes, by filling out WRUW's Fifth Annual Listener Survey, you can be eligible to win a variety pack of 10 records!

For the fifth year in a row, we present our survey to give you a chance to voice your opinion on WRUW's diverse music and information programming.

We know that you have important opinions on what you like and don't like and what should be better about WRUW and college radio in general. We want to hear those opinions and consider them for future programming ideas. We want some positive *and* negative feedback on how we are doing.

So please, sit down and take about 15 minutes to completely fill out this survey. Thank you!

**RETURN COMPLETED SURVEY
TO WRUW
BY DECEMBER 1, 1990.**

BASIC INFORMATION

(To determine who makes up our audience).

- How old are you?
a. ☐ below 18 b. ☐ 18 - 25
c. ☐ 26 - 35 d. ☐ 36 - 49
e. ☐ 50 +
- Are you:
a. ☐ Male b. ☐ Female
- What level of education have you achieved?
a. ☐ some/in high school
b. ☐ high school degree
c. ☐ some/in college
d. ☐ associates/bachelors degree
f. ☐ masters
g. ☐ doctorate
- If you are presently a college student, where do you attend school? (otherwise continue to question 6)
a. ☐ Case Western Reserve
b. ☐ Cleveland State
c. ☐ Cuyahoga Community
d. ☐ Oberlin
e. ☐ Univ. of Akron
f. ☐ John Carroll Univ.
g. ☐ Baldwin Wallace
h. ☐ other _____
- Are you a full-time or part-time student?
a. ☐ Full-time b. ☐ Part-time
- What was your personal income during 1989?
a. ☐ \$10,000 or less
b. ☐ \$10,001 - \$25,000
c. ☐ \$25,001 - \$40,000
d. ☐ \$40,001 +
- What is your current work status?
a. ☐ part-time work
b. ☐ full-time work
c. ☐ retired
d. ☐ unemployed/no job
- What is your city of residence?

- What street do you live on?

- Where do you listen to WRUW? (Check all that apply.)
a. ☐ in car
b. ☐ at home
c. ☐ at work
- How well can you hear the station at your home?
a. ☐ perfect reception
b. ☐ occasional static, but still in stereo
c. ☐ good, but in mono
d. ☐ static filled mono
e. ☐ barely comes in at all
- How long have you been listening to WRUW?
a. ☐ I'm a new listener (1 mo.)
b. ☐ 1 - 6 months
c. ☐ 6 months - 1 year
d. ☐ 1 - 3 years
e. ☐ 3 - 5 years
f. ☐ 5 - 8 years
g. ☐ over 8 years (# _____)
- On average, how many hours per week do you listen to WRUW?
a. ☐ less than 3
b. ☐ between 3 - 8 hours
c. ☐ more than 8 hours
- When you listen, how long do you listen *most* of the time? (only one please)
a. ☐ a half-hour or less
b. ☐ a half-hour to an hour, depending on the program
c. ☐ I listen for hours and hear several programs in a row.
- Please indicate what type of WRUW listener you are:
a. ☐ **New.** Just started listening.
b. ☐ **Devout Worshipper.** I listen only to WRUW and no other stations.
c. ☐ **Regular.** There's at least one show I listen to each week.
d. ☐ **Occasional.** I listen once in a while.
e. ☐ **Rare.** I only listen when I'm in the mood for something different.

ABOUT OUR MUSIC PROGRAMMING

- What types of music do you like to listen to? Check all that apply.
☐ new wave
☐ oldies
☐ industrial/noise
☐ bluegrass
☐ blues
☐ reggae
☐ urban/funk/rap
☐ showtunes
☐ experimental/avant garde
☐ country
☐ jazz
☐ international
☐ heavy metal

- ☐ comedy
☐ new age
☐ folk
☐ polkas
☐ progressive rock
☐ classical
☐ electronic dance
☐ punk rock
☐ other _____
☐ other _____

16b. CROSS OUT music that you don't like on the above list.

17. What are some of your favorite WRUW programs?

18. Overall, on a scale of 1 to 10, how would you rate WRUW's music programming? (1=yuck! 10=very diverse and high quality.)

ABOUT PUBLIC AFFAIRS PROGRAMMING

- What time do you generally listen to WRUW's Public Affairs Programs?
a. ☐ I rarely listen
b. ☐ 11 am
c. ☐ 7 pm
d. ☐ both times
e. ☐ I don't listen at all.
- Overall, on a scale of 1 to 10, how would you rate WRUW's current Public Affairs programming? (1=yuck! 10=very informative and worthwhile). _____ OR
_____ I haven't listened enough to judge fairly.
- Please list some of the half-hour long Public Affairs Programs that you have listened to:

- Considering our music and public affairs, please indicate your feelings about this statement: "The programming on WRUW is an important part of my life. I would miss it if it were to go away."
a. ☐ I strongly agree.
b. ☐ I mildly agree.
c. ☐ I'm neutral.
d. ☐ I mildly disagree.
e. ☐ I strongly disagree.

ABOUT OUR LIVE MUSIC SHOWS

(Even if you don't know much about them, please answer appropriately. We want to know whether we should continue them or not.)

STUDIO-A-RAMA

- Have you ever attended or listened to the simulcast of a WRUW Studio-A-Rama?
a. ☐ yes (Year(s): _____)
b. ☐ no

- Did you "experience" Studio-A-Rama 1990, on July 21st?
a. ☐ I didn't attend or listen.
b. ☐ I attended.
c. ☐ I listened to the simulcast.

- What did you think about it?
a. ☐ I didn't attend or listen.
b. ☐ It was diverse and overall a good selection of unknown and well-known musicians.
c. ☐ It wasn't diverse enough.
d. ☐ It needed bigger "name" local musicians.
e. ☐ It needed bigger "name" national musicians.
f. ☐ It needed more promotion.
g. ☐ It really sucked. I hated it.
h. ☐ Other _____

- How did you find out about Studio-A-Rama 1990?
a. ☐ Didn't know about it until now.
b. ☐ Posters around Cleveland.
c. ☐ Flyer handed to me at a concert.
d. ☐ From a friend.
e. ☐ On-air promotion.
f. ☐ The Summer Program Guide.

FOLK FESTIVAL

- Did you attend or listen to the simulcast of our August 25th Folk and International Festival?
a. ☐ I didn't attend or listen.
b. ☐ I attended.
c. ☐ I listened to the simulcast.
- What did you think about it?
a. ☐ I didn't attend or listen.
b. ☐ It was diverse and overall a good selection of unknown and well-known musicians.
c. ☐ It wasn't diverse enough.
d. ☐ It needed bigger "name" local musicians.
e. ☐ It needed bigger "name" national musicians.
f. ☐ It needed more promotion.
g. ☐ It really sucked. I hated it.
h. ☐ Other _____
- How did you find out about the Folk and International Festival?
a. ☐ Didn't know about it until now.
b. ☐ Posters around Cleveland.
c. ☐ Flyer handed to me at a concert.
d. ☐ From a friend.
e. ☐ On-air promotion.
f. ☐ The Summer Program Guide.

- Now please indicate your feelings on this statement: "WRUW is important to many people. It is an asset to the community."
a. ☐ I strongly agree.
b. ☐ I mildly agree.
c. ☐ I'm neutral.
d. ☐ I mildly disagree.
e. ☐ I strongly disagree.

(Please continue on next page.)

**OTHER IMPORTANT INFORMATION WE
WOULD LIKE TO KNOW**

31. Have you ever made a donation during any WRUW on-air fundraiser to help the station grow and improve?
a. ☐ yes b. ☐ no

32. Did you make a donation during WRUW's 1990 on-air fundraiser in February?
a. ☐ yes b. ☐ no

33. Out of all the music you've bought in the last year, how much of it did you find out about by listening to WRUW (or other college stations)?
a. ☐ none
b. ☐ 90% or more
c. ☐ 75 - 90%
d. ☐ 50 - 75%
e. ☐ 25 - 50%
f. ☐ less than 25%

34. Do you own a CD player (or have continuous access to one)?
a. ☐ yes b. ☐ no

35. How do you buy most of the music you listen to?
a. ☐ on LP b. ☐ on CD
c. ☐ cassette d. ☐ 45/12-inch

36. Have you filled out one of these surveys in one of the past four years?
a. ☐ yes b. ☐ no

Thanks for your time!

THE COMMENTS

Now here's your chance to really tell us what's on your mind. Use the "Comments" space to write and tell us anything we may not have covered in the multiple-choice Survey questions.

Although it's optional, we've found that the "Comments" section is the most interesting and informative part to read after the statistics have been compiled.

Here are some suggested topics to write on, **but don't let this limit you.**

1. What do you like best about WRUW?
2. Why do you listen to WRUW and college radio in general?
3. What is important to you in a radio station (music? news? personality? something else?)
4. What really irritates you about the station?
5. What/Who are your favorite shows/programmers.
6. What is your opinion on our Studio-A-Rama Concerts?
7. What's your opinion on our Folk and International Festival?
8. Censorship.
9. Why you filled out this survey.

Feel free to go beyond this list of suggestions. We do read everything put there, whether it's "for" or "against" WRUW.

COMMENTS SECTION

May we quote you?

☐ yes ☐ no

Please fold this SURVEY so that it is the size of the WRUW-addressed rectangle below, with WRUW's address showing on the outside. TAPE the open end shut, affix a 25-cent stamp and drop it in the mailbox! Thank you!

ENTRY FORM

Fill in this corner to be entered in the drawing for a FREE variety pack of 10 records.

Name: _____

Address: _____

**Needs
25-cent
stamp**

**WRUW-FM 91.1
Survey Results
11220 Bellflower Road
Cleveland, Ohio 44106**

**Return Completed Survey by
December 1, 1990!**

Cremer

... continued from page 1
indebted.

I hope that my life's course and the actions taken therein have positively changed many other people's lives. This is in no small part due to John Cremer's impact on my life. Occasionally, people are lucky to find one or perhaps two people who significantly alter their life and their resultant contentment and happiness. John Cremer is one of those significant others in my life. We often feel that one man can't make a difference; while one man does not usually change the societal structure of the world, it should be obvious that one man can positively influence, through a ripple effect, hundreds if not thousands of lives. There is no doubt in my mind that John Cremer was such a man.

Atonality

... continued from page 3

pretty boring piece.) Instead he allowed himself to change the rhythm, and distort the melody in various specific ways. Thus every note in the piece was related to the original series of notes that made up the original melody. Hence this music came to be called 'serial'. These were the first atonal pieces composed in over 300 years. In a way it was not such a radical step. He simply extended Wagner's leitmotif technique to a logical conclusion.

In another way, however, it was a very radical step. Music without key is still hard for most musicians to accept. And the reason for that is that we hear tonality everywhere. After years of conditioning people get taught that tonality is the only kind of music. After all, if you don't hear anything

else, why should you think that it exists? I am willing to bet that if a person that had grown up hearing only Schoenberg pieces was introduced to Mozart, s/he would not only prefer the Schoenberg, but would find the Mozart confusing and pointless. The ideas that hold a Schoenberg piece together are simply not found in Mozart. Hence it would be incomprehensible, just silly sounding.

The fact is, however, that there are no people like that. In fact we are all saturated with tonality. We are spoonfed music everywhere we go. Many people simply cannot work, study etc., without music on in the background. And since almost all of the music around today is tonal, they are just making atonality harder to accept. A lot has happened since 1900 when Schoenberg was composing his new kind of piece. But few can appreciate new developments in music because tonality is so deeply

embedded in their musical minds. Thus, the aim of my show is to play music which will help people open their ears to new, alternative types of music which are not accepted by our society in general.

I would like to add that I am not the only programmer here at WRUW who plays music in this vein. Atonality of different sorts has actually been getting more and more airplay on this station in the past few seasons. So I invite you to tune in and, as always, experience something new and innovative on WRUW.

"Random Musings on the Program Guide" The Editors

The 3, 4, and 5 are having an orgy in the 5:00 time slot...

We have a defective third column... I want my money back...

We could put a photograph here, or I could just sulk...

This smudge stuff will print, right? Let's not use this page...

It says something about an IBM that it can reduce a grown man to tears...

Man, just can't get enough of this cheese! ...

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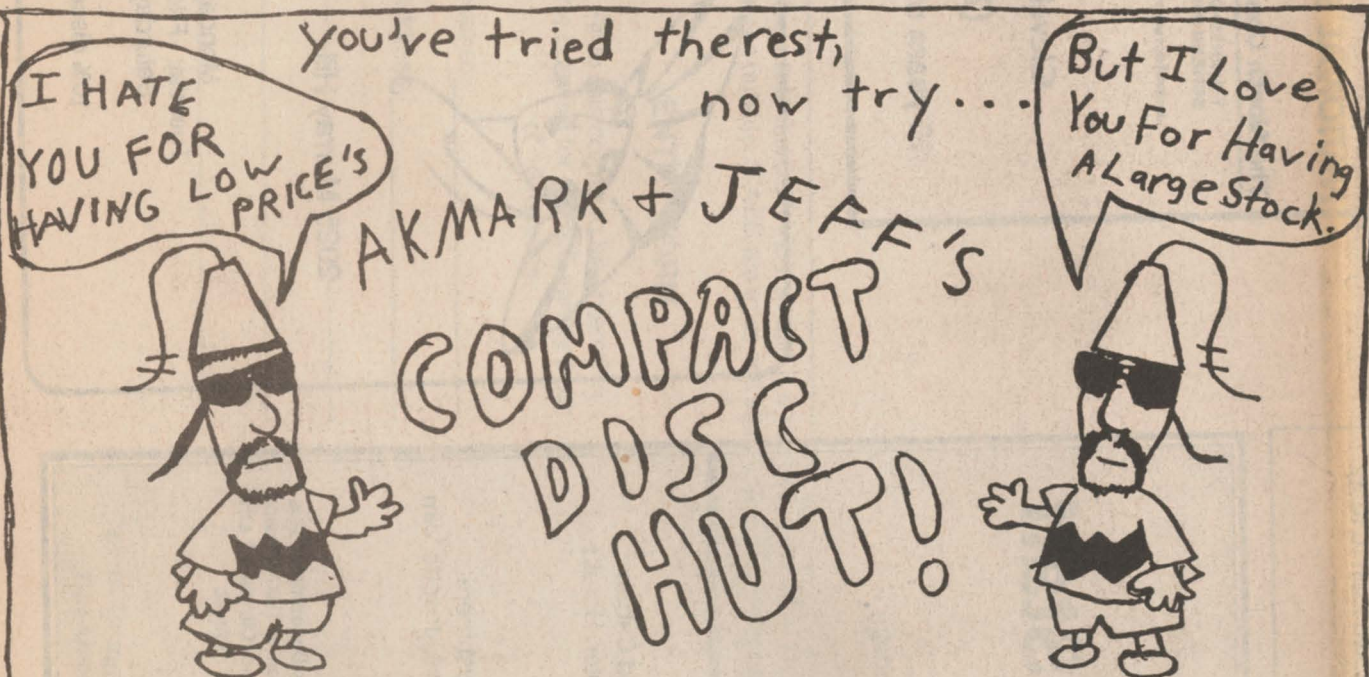
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